

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Theodore Rozek House

other names/site number _____

2. Location

street & number 6337 N. Hermitage Avenue not for publication

city or town Chicago vicinity

state Illinois code IL county Cook code 031 zip code 60660

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official/Title _____ Date _____

State or Federal agency/bureau or Tribal Government _____

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:) _____

Signature of the Keeper _____ Date of Action _____

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC/ single dwelling

DOMESTIC/ single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19th and 20th CENTURY REVIVALS/Other:
American Foursquare

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Stucco
roof: Asphalt
other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Theodore Rozek House is located at 6337 N. Hermitage Avenue in the northwest part of the Edgewater neighborhood in Chicago, Illinois. Located on a corner lot in a residential area, this American foursquare was the product of two locally significant architects, Clarence Hatzfeld and Andrew E. Norman. Hatzfeld designed the original house, which was constructed in 1908. Sheathed in stucco on the second floor, clapboard siding on the first, and topped by a broad hipped roof with a wide overhang, the two-and-one-half story American foursquare had simple ornamentation that was inspired by the Arts & Crafts Movement of the early 20th century. In mid 1920s, Norman designed a front addition to the house in a manner that was very respectful to the original architecture, but set it apart from the other houses in the subdivision. The most prominent change was the wrap-around porch, with a corner entry that emphasized the relationship between the house and its corner lot. Stucco was applied to the first floor to match the stucco walls on the second floor.

The house remained in the Rozek family for nearly a century, has excellent integrity, and is worthy of listing on the National Register of Historic Places. The nomination consists of two contributing properties: the house and the detached garage.

Narrative Description

The Theodore Rozek House sits on a 40' by 162' lot at the southwest corner of W. Highland Avenue and N. Hermitage Avenue. This lot is much larger than a standard Chicago lot for a single family residence, and many of the properties along this stretch of N. Hermitage Avenue and N. Paulina Avenue (the next street to the east) sit on oversized lots. The Theodore Rozek House's lot slopes down to the east. The backyard has a concrete sidewalk that extends from the rear side porch to the alley on the south side of the house. The walkway includes several steps just to the east of the house, as well as a step at the back gate. The yard is enclosed with low wooden fence that was installed in the early 2000s. There is a perennial garden in the backyard that includes some plants that have likely been here for many decades such as peonies, lily of the valley, and bearded iris. Symmetrically placed at the rear of the lot is a garage that was built by the Rozek family within a few years of the original construction of the house.

The house, including two additions— one at the front and one at the rear— rests on concrete foundations. There are small rectangular basement windows on the north, south, and west sides, many which retain their original storm windows. The main part of the house has a hipped roof, with subtly pitched shed roofs extending over the front and rear additions. The rear addition's roof has an overhanging eave that matches and meets with the eaves along the north and south sides of the house. There are dormers on the east and west sides of the house, and a brick chimney that is located on the south side towards the rear of the building.

In its original 1908 form, the Theodore Rozek House was a classic American foursquare. The 2- ½ story frame building had a square form. It was sided with clapboard at its first story level, and its second story facades were sheathed in stucco.¹ The house's hipped roof had broad overhangs and included dormers on the

¹ Set of blueprints with 6 sheets by "Clarence Hatzfeld, Architect, Tribune Bldg. Chicago" are untitled but are dated March, 1908. The blue prints were in the possession of the original owners and now belong to the author, who is the current owner of the house. The

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east and west sides. The front door was located on the north side of the front façade. An original small leaded glass window was located just to the north, and a bay with three windows jutted out from the living room just south of the door. The house's front windows had a distinctive muntin pattern. Along all of the facades, the trim around the windows and doors was articulated with a simple grooved pattern. The original porch was rectangular in form with simple Doric columns that stood on brick bases which extended across the front façade.

The mid 1920s alteration extended the living room approximately 8' to the west forming a U-shaped bay. The addition included a new semi-circular partial wrap around porch, with the front steps located at an angle on the northwest side of the porch. The house's three original Doric columns were reused in the new porch.² Each of them stands on an approximately 3' tall wooden pedestal that is rectangular in form, with inset rectangular panels on each face. Two of the columns and pedestals flank the front stairway. The third column and pedestal is located on the northeast side of the porch. There is a 3' tall rail with square angled pickets extending along the edge of the semi-circular porch. The rail extends between the two column pedestals on the north side of the stoop, and from the northeast pedestal to the exterior wall. A matching rail extends from the pedestal on the south side of the stoop to the north side of the living room bay. Leading from the porch to the front sidewalk, the steps are flanked by a two tiered low outer wall made of brick that was later sheathed in stucco.

As part of the 1920s work, the clapboard siding on the house's first story was sheathed in stucco to match the exterior walls above. Historically, the exterior of the house was crème colored—which was most common for stucco houses in this region during the era. Most of the exterior trim was painted dark green; however, several elements were painted white such as the front porch columns, pickets, and cornice. In the early 2000s, the owners of the Theodore Rozek House made extensive repairs to front stoop and much of the exterior stucco. As part of that work, they painted the exterior walls a grayish green color with pale green trim, and a few minor elements in a deep maroon as an accent color. These include a narrow band of trim along the cornice that extends across the first story roofline of the front addition, and single circular bands at the capitals and lower areas of the Doric columns. The also covered the two low brick piers flanking the stairs in stucco as part of the exterior repair work.

Other than these stucco piers and the change in paint color, the house's primary façade closely reflects its historic appearance from the period in which the front addition had been completed. The addition's roof extends across the semicircular front porch and living room bay and has a cornice with a broad overhang. Norman retained the original front door and reused the three original first story windows. The door, which is just north of the living room bay, is composed of dark stained wood with a large rectangular center window. On the north side of the front door, there is a rectangular window that is approximately 30" x 40" in size. This is an original leaded glass window with geometric forms, many of which are presented in groups of three. At the exterior façade, a historic storm window divided into two parts with a horizontal sash bar covers the leaded glass window.

Just south of the front door, the U-shaped bay has six double hung windows. The two corner windows are approximately 34" x 74", and the other four are roughly 46" x 74" in size. All six of the windows have

original appearance of the house is also substantiated by copies of two photographs depicting Anna Rozek and her two sons in front of the new house, ca. 1908.

² "Alteration of Residence for Mr. Theo Rozek," set of blueprints in two sheets by "Andrew E. Norman, Architect, 1531 Devon Ave. Chicago, ILL," undated. A three page typed "Specification" by Andrew E. Norman, Architect, for this project is also in the possession of the author/ owner, ca. 1925.

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matching muntin detailing. The upper sash of each is divided into three vertical segments with a diamond pattern contained within the center glass panel. In designing the front addition, Norman utilized all three of the windows from the original façade's first story and had three matching windows fabricated for the new u-shaped bay. He also matched the subtly grooved exterior trim that surrounded the original doors and windows. The original windows are the two corner windows which measure to approximately 34" x 74" and the larger window located on the south side of the bay.³ This southernmost of the six windows and the original corner window adjacent to it, still have their original storm windows. At the second story level, there are two double hung windows that roughly measure 48" x 66" symmetrically located above the u-shaped bay. These are original windows that also have the matching muntin detail. Extending above these windows is a gabled dormer with a pair of windows that have x-shaped muntins.

The house's north façade has a three-sided bay topped with a partial hipped roof extending out from the first story all the way to the foundation. Located at the dining room, this bay has angled walls on its east and west sides which each have a 1/1 double hung window measuring approximately 36" x 74". Along the upper portion of the bay is a horizontally-configured rectangular leaded glass window is about 62" x 30" in size. This Arts and Crafts style window relates to the patterning of the smaller leaded glass window. A fixed single pane of glass protects the north façade's leaded glass window. At the first story level, there are two other 1/1 double hung windows east of the bay. Both are located in the kitchen. The one over the kitchen sink is roughly 40" x 42" and the outer window, located in the breakfast nook, which was an early rear addition, is roughly 40 x 62" in size. A horizontal belt of wood trim extends from the overhang of the extension's roof to the east and west sides of the north façade. At the upper story above the belt, there are four windows. A 1/1 double hung window of equal size to the two second story front windows (but without the distinctive muntin pattern) provides natural light to the front stairwell. Just to the east, there is a window that is filled with glass block, because it is located in the upstairs bathroom. East of the bathroom is a small bedroom with a 1/1 double hung window that is approximately 44" x 54" in size. The easternmost window is located in the rear addition, which was once a sleeping porch, and is now used as an office. This is also a 1/1 double hung window which roughly measures to 40" x 58."

At the south façade of the house, there is a three-sided bay located on axis with the north façade's bay. This bay provides the south wall of a room that Hatzfeld labeled as the den in the original blueprints.⁴ The current owners call this the music room, because they have a piano in it. As explained below in section 8, American foursquares tended to have a squarish floor plan with four major rooms at the first story level. Thus, Hatzfeld's placement of the den across from the dining room is one of the features that made the Theodore Rozek House a classic example of the foursquare. The den's angled bay extension has windows that mirror those of the dining room at the north façade. Although the three-sided bays at the north and south façades are very similar, they are not identical to each other. At the south façade, the angled extension does not project all the way down to the foundation as it does at the north façade. Instead, the bay projects out at the first story only, and a pair of wooden brackets are located beneath it. To the east of the three-sided bay, there is a 1/1 double hung window that is approximately 34" x 52." It is located on the south wall the original pantry. This area was converted into a powder room in 1961. To the east of this window, is the original rear wall of the house, and a recessed area with the original cellar door. A horizontally-configured fixed pane transom window is located at the upper level of the first story above the cellar door. East of this is the original back porch, stoop, and door. The back porch has is edged by two railings that are joined in an L-shaped configuration. These railings, which have pickets with intermittent horizontal bars, are grooved in the same manner as the trim

³ Ibid, "First Floor Plan," ca. 1925.

⁴ Clarence Hatzfeld, Architect, blueprint labeled "First Floor Plan," March, 1908.

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around the exterior doors and windows. Historic photographs indicate that this railing detail matches the original front porch's railing that extended between piers on which the Doric columns sat.

Matching the north façade, along the south façade, there is a horizontal belt of wood trim that extends across the first story level that meets with the overhang of the three-sided extension's roof. At the second story of the south façade, there are three 1/1 double hung windows. One is located above the three-sided extension and measures to approximately 48" x 66". The window just to the east is about 36" x 54," and is located in a Jack-and-Jill closet that adjoins the two back bedrooms. The easternmost window is located in the enclosed sleeping porch. Mirroring the second story window on the opposite, north wall, this window is approximately 40" x 58" in size.

The east façade of the house was altered in the early 2000s to provide two decks. There are sliding glass doors at both the first and second stories. The upper deck is approximately 5' ½' deep, and it extends across the entire east. The lower deck is approximately 16' x 15 ½ feet in size.

At the far eastern side of the lot, there is one-story frame garage that is sheathed in stucco. It has a hipped roof with a broad overhand. It has windows on its north, south, and west facades, and a metal garage door on its east facade. On its south elevation, it has double fixed pane windows which are both divided symmetrically into a pattern of six divided lights. The west and north facades are similar, however, the windows are divided by sashes into three major components, with a casement window flanked by two fixed pane windows. The garage has been painted the same grayish color as the house, and also has pale green trim.

The interior of the house also retains excellent historic integrity. Throughout the house, original plaster walls, hardwood floors, oak trim, windows, and built-in furniture remain in tact. The building's fine interior details specifically include a dining room hutch with Ionic columns and glass doors that relate to the leaded glass windows in the dining room and den. There is also a beautifully crafted door with a diamond-shaped window and trim that separates the dining room from the kitchen. The front foyer has a handsome carved newel post and turned spindles and there are oak floors throughout much of the house. There are many intricate smaller elements, such as original hardware including many brass door knobs with highly-detailed foliage motifs.

The floor plan of the Theodore Rozek House reflects the classic layout of foursquare architecture. The front entryway is located on the northwest side of the house and leads to a front foyer. This foyer includes the stairway to the second story and a closet under the stairs which was originally a stairway down to the basement. On its south side, the foyer opens onto the large living room and retains its historic configuration from the ca. 1925 alteration. On the east side of the foyer, there is an original door that opens onto the dining room. The dining room has built-in cabinets on its north side which is tucked into the three sided bay. The horizontally configured leaded glass window is located above the hutch. There is also a smaller built-in cabinet with glass doors on the southwest wall. (Its glass doors have wood trim rather than leaded glass.) The oak door with the diamond shaped window and trim (described above) separates the dining room from the kitchen. An original wooden sliding pocket door separates the dining room from the den.

The den, which is now known as the music room, has the three sided bay on its south side. The horizontally configured leaded glass window is symmetrically placed within the bay and is oriented on axis with a matching window that is located in the dining room. The den opens onto the living room on its west side. On the rooms south easternmost corner there is a door leading to the powder room. This small bathroom was created in 1961 when Eleanor and Don McLaughlin remodeled the kitchen and altered the original pantry.

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The kitchen is located just east of the dining room on the rear side of the original floor plan. The east side of the existing room included the screened in porch that was fully enclosed to enlarge the house in 1961. That alteration allowed the small kitchen to be enlarged to the east. Along the eastern wall of the kitchen, there is a sliding glass door that leads to the deck. The door leading to the mud room is located at the eastern side of the kitchen's north wall. The mud room leads to the back stoop and the stairway down to the basement. Around 2006, the owners of the house finished the basement with a large family room, full bathroom, laundry room, and a bedroom in the area that had been built as a fruit cellar in the 1920s.

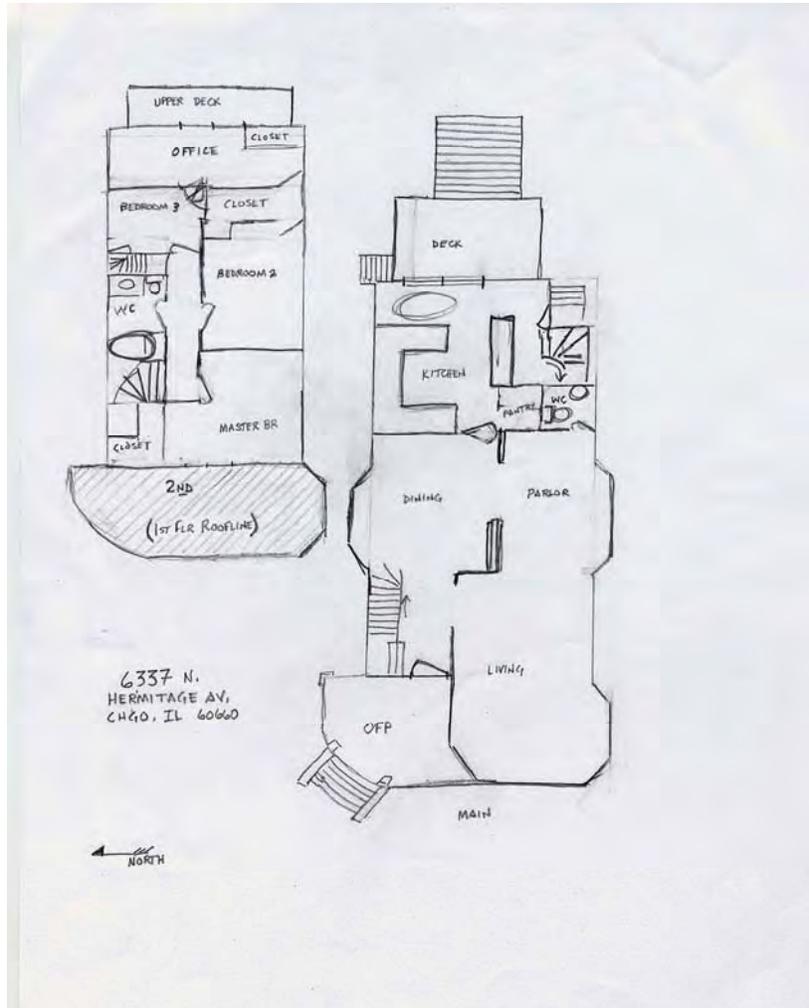
The second story also retains its historic layout. There is a central hallway with the L-shaped master bedroom in the front on the southwest side of the house. There are two rear bedrooms, one on the north side of the hallway and one on the south side. The bathroom is on the north side in front of the smallest bedroom. The two rear bedrooms are linked by a double closet. (There is also a linen closet tucked under the stairs leading to the attic.) The old sleeping porch is on the east side of the two rear bedrooms. The porch was made into a fully enclosed room in 1961. Two doors provide access to this room, which is rectangular in configuration. One of them is located on the east side of the smallest bedroom. The east wall of the sleeping porch has a sliding glass door leading to the upper deck.

The Theodore Rozek House retains superb integrity. The house was owned by the Rozek family for over ninety years, and the subsequent owners continued to preserve the property. Only minimal changes have been made since its period of significance and the property retains sufficient integrity to warrant listing in the National Register of Historic Places.

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Current Floor Plan of the Theodore Rozek House



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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1908 - 1928

Significant Dates

1928

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Hatzfeld, Clarence

Norman, Andrew E.

Period of Significance (justification)

1908 - 1928

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Theodore Rozek House meets Criterion C for listing in the National Register of Historic Places as a good local example of an American foursquare with changes over time that have contributed to its architectural significance. Constructed in 1908, the house was designed by Chicago architect Clarence Hatzfeld with a handsome front addition dating to circa 1925 that was designed by another noteworthy local architect, Andrew E. Norman. The original construction and subsequent alterations are representative of two architectural trends that occurred in the first half of the twentieth century, “The Practical Suburban House” and the “Better Homes and Small House Movement,” as identified in the National Park Service’s National Register Bulletin, *Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places*. When it was originally completed, the Theodore Rozek House was a classic example of an American foursquare—a mass-produced building type that reflected “progressive ideals emphasizing simplicity and efficiency” and was popular throughout the nation from 1890 to 1920.⁵ The front addition to the house is a significant improvement and representative of architecture of the “Better Homes and Small House Movement” that occurred in America from 1919 to 1945. The movement, in which Americans showed a commitment to neighborhood and interest in beautifying and upgrading one’s own home, was influenced by several factors, including the establishment of Better Homes in America Inc., popular magazines on home décor and residential architecture, and availability of architectural plans for small houses.⁶ The alterations to the Theodore Rozek House in the 1920s transformed the boilerplate, grid house into a more architecturally interesting property that is set apart from its neighbors. The house and its additions were built by the Rozek family, who owned it for over ninety years. The property is locally significant for its architectural history during a period spanning from 1908 when it was first constructed until 1928, when the front and rear additions as well as the garage were all in place.⁷

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Theodore Rozek House is located in an area known as High Ridge or the Highlands, at the northwestern part of Chicago’s Edgewater neighborhood. John Lewis Cochran (1857- 1923) originally developed the Edgewater community in 1886 as part of Lakeview Township. This community represented a new national trend that occurred during the second half of the nineteenth century to create attractive and convenient suburbs at the edge of large cities. “The degraded conditions of the city, coupled with a growing demand for housing in an environment that melded nature with community, created pressures for suburbanization.”⁸ Cochran took advantage of the natural asset of Lake Michigan and initially created a community of large elegant Victorian homes along the water’s edge between the neighborhood first extended between N. Bryn Mawr and W. Foster Avenues.

In 1887, Cochran extended his development to the north near what is now W. Ardmore Avenue, and the

⁵ David L. Ames and Linda Flint McClelland “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” US Department of the Interior, National Park Service, National Register of Historic Places, 2002, p. 56.

⁶ David L. Ames and Linda Flint McClelland “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” US Department of the Interior, National Park Service, National Register of Historic Places, 2002, p. 56.

⁷ The Sandborn Fire Insurance Map Chicago 1905-1951 Volume 17, 1928 North Sheet 6 substantiates the fact that the garage, rear addition and front addition were all in extant by 1928.

⁸ “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” p. 2.

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following year another extension made W. Devon Avenue the northern limits of Edgewater.⁹ Cochran improved the area by installing sewers, tree-lined macadam streets, sidewalks, and streetlights. Although the Chicago and Northwestern Railroad had already run along the west side of the community, Cochran was able to provide additional transportation linkages by persuading the Chicago, Milwaukee and St. Paul railroad to establish a station in his new community.¹⁰ The handsome and well-built homes, modern streets, and railway lines that linked the area to downtown Chicago all made Edgewater a very desirable new suburb.

In 1889, Edgewater was annexed to the City of Chicago. Although it benefited from city services and became an official part of the city, it was still thought of as an attractive suburban area. Rosehill Cemetery, a beautifully landscaped burial ground where nineteenth century Chicagoans would often stroll and picnic, was located just southwest of the area. The exclusive Edgewater Golf Club was first established in 1896 at W. Devon and N. Broadway avenues, and later moved just northwest of Edgewater, to W. Pratt Avenue and N. Ridge Blvd. Extending along an ancient glacial ridge, the tree-lined N. Ridge Boulevard bordered the western edge of the neighborhood, and was considered a desirable amenity. An early twentieth century *Chicago Tribune* article asserted "...this ridge has been converted into a wide boulevard, which forms one of the attractions of the northern suburbs."¹¹

The northwestern part of Edgewater, known as High Ridge or the Highlands, was first owned by the Rosehill Cemetery Company. The company sold off this property, which was located several blocks northeast of the 330-acre cemetery, between the late 1880s and 1903. During this period, Edgewater was increasingly desirable for development. By 1904, a local developer, William A. Taylor, had purchased a number of lots in the area and soon hired architect Clarence Hatzfeld to design approximately fifteen houses on three adjacent streets.¹²

Born in Milwaukee, Wisconsin, Clarence Hatzfeld (1873 – 1943) was the son of a German immigrant father and American-born mother. He moved to Chicago with his parents as a child and his father owned a pharmacy in the city's Lakeview neighborhood. Clarence attended private schools and family scrapbooks suggest that he went on to study architecture at a university in Chicago.¹³ However, according to the Illinois Society of Architects, his early architectural training was "largely in the office of the late Julius Huber," a locally prominent architect who designed many residences in the Edgewater neighborhood.¹⁴ In 1899, Julius Huber made Hatzfeld his partner and the firm became known as Julius Huber & Co.¹⁵ Together they designed several large handsome Queen Anne and Shingle Style residences such as the Herman C. Lammers House on N. Lakewood Avenue in Edgewater.

In April of 1896, while he was employed by Huber, Hatzfeld became a member of the Chicago Architectural Club. First known as the Chicago Architectural Sketch Club, the organization had been formed in 1885 by apprentice architects striving to improve their drawing skills.¹⁶ A decade later, the group changed its

⁹ Edgewater Community Council, "Edgewater History Series," form #301, August, 1978.

¹⁰ Edgewater Community Council, "Edgewater, Its Past Its Present," 1987, p.1.

¹¹ "Suburban Gains Market Wonder: People Flock to Towns Near Chicago & Buy Sites for Their Homes," *Chicago Daily Tribune*, Sept. 24, 1911, p. H13.

¹² American Contractor Magazine, August 6, 1904, p. 46; May 27, 1905, p.29; and May 9, 1908, p. 34, on-line building permit index, <http://www.chsmedia.org/househistory/1898-1912permits/search.asp>.

¹³ Family scrapbook information provided to the author Hatzfeld's great granddaughter, Sandy Altman in October of 2009.

¹⁴ Illinois Society of Architects *Monthly Bulletin*, Oct/Nov, 1943, v. 28, no 4-5, p. 8.

¹⁵ LeRoy Blommaert, "Julius Huber: Edgewater Architect" Edgewater Historical Society Newsletter, v. XIV, n. 3, 2003.

¹⁶ Wilbert R. Hasbrouck, *The Chicago Architectural Club: Prelude to the Modern*, 2005, 13.

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name to the Chicago Architectural Club, opened its membership to all practicing architects, and broadened its scope to focus on design as well as drafting. Hatzfeld's rendering of a small library—entitled Crawford Library—was included in the club's annual exhibition and catalog of 1897.¹⁷ The following year, the club appointed Hatzfeld to its executive and exhibition committees.¹⁸ At the threshold of a new century, the club offered an exciting forum to many of the city's most talented young design professionals who were exploring new architectural forms and expressions. "Not only would the annual exhibitions now be devoted to the modern movement talking place in Chicago, but the club would take a much more active interest in social changes that could be brought about by architecture."¹⁹

In 1899, Hatzfeld continued to serve as a member of the Chicago Architectural Club's executive and exhibition committees, working closely with a number of aspiring designers who would make important contributions to the burgeoning Prairie style of architecture. At that time, Henry Webster Tomlinson, Hermann von Holst and Birch Burdette Long were also members of the exhibition committee, while the jury of admission and hanging committee included architects Robert Spencer Jr., Irving K. Pond, and Dwight Heald Perkins.²⁰ A number of these architects shared studio space together in Steinway Hall, a downtown office building that Perkins (1867 – 1941) had designed in 1894. Frank Lloyd Wright, who became the world's most famous member of the Prairie School of Architecture, had a brief partnership with Tomlinson and also worked for a few years out of Steinway Hall.

In 1901, Hatzfeld left Huber's firm and was soon employed by the Chicago Board of Education as one of twenty draftsmen who worked under head architect William B. Mundie.²¹ The board operated out of the Tribune Building at 143 Dearborn St. and its architectural division was open daily from 3 to 5 pm and on Saturdays from 9 to 11 am.²² Board of Education architects were allowed to simultaneously maintain a private office, and Mundie shared a successful practice with his partner, renowned Chicago architect, William Le Baron Jenney. Apparently, the board's draftsmen were afforded the same opportunity. In 1902, Hatzfeld established his own architectural office out of Room 546 of the Tribune Building. (It is likely that this was a separate from the Board of Education's drafting room in the same building.) At that time, his Board of Education salary was \$25 per week.²³

It was during the early years of Hatzfeld's private practice, when he still worked as a draftsman for the Board of Education, that he was hired by a developer named William A. Taylor to design more than a dozen houses for the Highlands neighborhood of Edgewater. The house now located at 6346 N. Hermitage Ave. has an original building permit dated August 2, 1904, and another nine or ten nearby houses located on N. Hermitage Ave. and just west on N. Highland Ave. (previously Edgewater Place) received building permits in May of 1905.²⁴ Three years later, on May 9, 1908, William A. Taylor obtained building permits for five more residences a block away on W. Devon Ave.²⁵ These 2 ½ story houses represent variations of the American foursquare.

¹⁷ "Illustration Index to Annual Exhibitions," Ryerson and Burnham Archives, Chicago Architectural Sketch Club Collection, Art Institute of Chicago, before p. 80, 1897.

¹⁸ Ibid, p.696 and p. 229.

¹⁹ Ibid, 229.

²⁰ Ibid.

²¹ Proceedings of the Chicago Board of Education 1902, (published Dec. 11, 1901), p. 245.

²² Chicago Lakeside Directory, 1902.

²³ Proceedings of the Chicago Board of Education 1903, p. 16.

²⁴ The author conducted building permit research in the office of the Commission of Chicago Landmarks, 33 N. La Salle St.

²⁵ *American Contractor*, http://www.chsmedia.org/househistory/1898-1912permits/owner_response.asp..

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On June 4, 1908, approximately a month after Taylor received permits for the five Devon Ave. houses, Theodore Rozek obtained a permit to build a house at what was then 3800 N. and now 6337 N. Hermitage.²⁶ It is possible that Taylor had previously commissioned Hatzfeld to design the house or that Rozek arranged to use a set of plans for the similar houses that Hatzfeld had designed on Devon Avenue. The original blueprints, dated March, 1908, do not specify the location or historic name of the house. It is clear from early photographs that the primary elevation closely resembles that depicted in the blueprints; however, a few of the rooms are not oriented as shown in the blueprints. Chicago permits did not list the name of architects during this period. Rozel's permit does list the contractor for the house as A.H. Waddell and the cost of construction as \$2500.

Hatzfeld's original design for the Theodore Rozek House was a classic example of the American foursquare. Resulting from a "widespread rebellion against the chaotic, overly ornate eclecticism of the Queen Anne style in the late 1880s," American foursquare houses have a simple square or rectangular floor plan and emphasized clean lines with only sparse decorative details generally conveying geometric motifs.²⁷ This type of residential architecture became extremely popular at the turn of the twentieth century. As explained in *The Comfortable House*, foursquares "seemed to burst suddenly upon the American suburbanscape. There seemed to be none in 1890 and hundreds by 1900."²⁸ Sometimes referred to as the Prairie Box, the house has a floor plan designed to maximize the use of space, generally consisting of four rooms per floor one in each corner, roughly equal in size, on each floor. The first floor features a relatively open plan, whereby archways or large sliding wooden doors would often connect the corner reception hall, parlor, and dining room. The second floor usually has three or four bedrooms and a bathroom. Foursquares generally have hipped roofs with a central front dormer. Other identifying features are one story wings, front porches, and double hung windows.²⁹ They were typically built on consistent lot sizes and out of a variety of materials, including brick, wood and stucco, or a combination of stucco with wood clapboard on the first or second story level.

Some of the other houses that Hatzfeld designed which are located nearby on N. Hermitage Avenue represent variations of the foursquare because they have the representative floor plans but not all of the typical exterior components of the style. For instance, some of these houses have gable rather than hipped roofs. The original Theodore Rozek House, however, exemplified several hallmarks of the foursquare. As is typical of the type, the Rozek House was built as a two-and-a-half story home with a pyramidal hipped roof and center dormer. Also reflecting the style, it has a boxy floor plan providing a living room, dining room, den, and kitchen on the first floor and three bedrooms and a bathroom on the second floor. American foursquares tended to emphasize horizontal lines. This was accomplished through various design elements, such as a front porch that extended across the entire length of the front façade, and by articulating the first and second stories by cladding them in two different treatments of siding. The original Theodore Rozek House represented both of these aspects of the type. It had a front porch with Doric columns that extended across the entire façade. It also originally had clapboard siding at the first story level and stucco at the upper story.

The foursquare is a building type and therefore is identified not by its ornament, but by other things, such as its use, massing, floor plan, roof type, and porch. As a result, not all foursquares have defining

²⁶ City of Chicago Permit # 4113, June 4, 1908. The author conducted building permit research in the office of the Commission of Chicago Landmarks, 33 N. La Salle St.

²⁷ Thomas W. Hatchett, "The Foursquare House Type in the United States," paper summarized from the author's thesis, University of Chicago, 1982.

²⁸ Alan Gowans, *The Comfortable House: North American Architecture 1890 – 1930*, p. 87.

²⁹ Virginia and Lee McAlester. *A Field Guide to American Houses*. (NY: Alfred A. Knopf, 2006), 439.

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characteristics of architectural styles. Those that did had features that were predominant at the time of their construction. Hatzfield's design of the Theodore Rozek House has elements of the Craftsman Style, which was popular during the early 1900s. Craftsman architecture, influenced in part by the English Arts and Crafts movement, called for a return to honesty in architecture, emphasizing structure and materials and using restraint with ornament.³⁰ Identifying characteristics of the style found in the original Theodore Rozek House are the exposed rafters, wide overhanging eaves, upper sash windows, use of both stucco and wood for the wall cladding on the exterior, and the emphasis on wood in the interior, as seen in the hardwood floors, oak trim, window muntins, and built-in furniture.

It is not surprising that Hatzfield produced several variations of the foursquare for his clients. The American foursquare and another popular building type, the bungalow, were cheaper to produce and fit the needs of single-family households during the late nineteenth and early twentieth centuries:

Technological innovations introduced to improve household life – central heating gas hot water heaters, indoor plumbing, and electricity – entailed expensive mechanical systems that increased the cost of construction. The reduction of floor space and the use of standardized plans helped offset the rising cost of home construction and put home ownership within reach of more Americans. First appearing in the 1890s, the bungalow reflected the desire for an affordable single-family house for households without servants. These houses, and a somewhat large type known as the foursquare, were sold by catalog and became the first mass-produced houses in the United States.³¹

Mass production and inexpensive housing provided opportunities for many Americans in pursuit of the American Dream. Such was the case for Theodore Rozek. A German immigrant who owned a printing company in Chicago, Rozek and his family – wife Anna, the daughter of Austrian immigrants, and two young sons Gerald and Theodore Jr., moved into the house by the end of 1908.³² Photographs taken shortly after construction show Anna posed near the front steps, with her two sons on each side.³³ In 1911, the couple had a daughter named Eleanor.

Within only a few years of the construction of the house, Theodore Rozek built the existing garage. As is typical of the Edgewater neighborhood, the house had a rear alley, making it unnecessary to construct a driveway. As explained in *The National Register Bulletin: Historic Residential Suburbs*, building a “shelter for the automobile became an increasingly important consideration after 1900.”³⁴ Barbara Rozek Riley, who was Gerald Rozek's daughter and granddaughter of Theodore and Anna Rozek, thinks the family built the garage before 1920. She grew up in the late 1930s and 1940s, and specifically remembers her grandfather driving an old Packard. Ms. Rozek Riley also explained that the family constructed the rear addition sometime in the 1910s, initially to provide a sleeping porch upstairs and screened in porch downstairs.³⁵ This addition was later fully enclosed.

³⁰ Alan Gowans, *The Comfortable House: North American Architecture 1890 – 1930*, p. 195.

³¹ “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” p. 56.

³² 1910 Census data, also supported by information provided in a telephone interview conducted by the author with Babara Rozek Riley on May 7, 2011.

³³ Photocopies of two photographs dated 1908 were provided to the current owners by the Rozek family.

³⁴ “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” p. 56.

³⁵ Interview with Babara Rozek Riley on May 7, 2011.

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In the mid- 1920s, the Rozek family decided to build a new front addition on the house. They hired another Chicago architect, Andrew E. Norman to design the addition which expanded the living room on its west side, provided a fruit cellar in the basement, and offered a whole new look to the house by including a semi-circular partial wrap-around front porch.³⁶ The addition, unlike the earlier changes, was not solely completed to create additional living space, it also provided the house with more architectural interest. This attention to architectural elements was reflective of what was happening in the rest of the country. People throughout the nation were benefiting from a strong economy after WWI. Growing numbers of Americans were able to become home owners, and many neighborhood beautification groups were forming. These efforts to improve “the quality of American domestic life” have been characterized as the Better Homes and the Small House Movement, which spanned from 1919 to 1945.³⁷ The movement was influenced by several factors. Fostering good architectural design was an undertaking by Better Homes in America, a not for profit organization formed in 1922. The organization won the backing of U.S Secretary of Commerce Herbert Hoover; as a result, local committees were formed across the country with the mission to promote housing and remodeling projects. Architectural plans for smaller single-family homes were easily accessible through architectural organizations, newspapers, and magazines.³⁸ Barbara Rozek Riley believes that her grandparents’ decision to hire Norman to design a substantial front addition was motivated by the prosperity of the time, a desire to modernize the house, and the need for a basement fruit cellar. She recalls that her grandmother Anna was an avid gardener who had a grape arbor and possibly some fruit trees in the back and often made her own preserves.³⁹ It is unclear as to why the Rozeks specifically selected Andrew E. Norman to design their addition; however, it is likely that he was well-known within their community. Norman had his office nearby on Devon Ave. and he and his family lived only a few blocks away at 1754 W. Granville Avenue.⁴⁰

Norman’s addition, while respectful to the original architecture, was a significant alteration and made the Rozek House distinctive among the early Hatzfeld-designed houses in the neighborhood. Andrew E. Norman (1860 - 1934) was a prolific Chicago architect who has received little scholarly or popular attention. Born in Sweden, Norman was the son of a forest warden who also worked as a cabinetmaker.⁴¹ As a child, Norman helped his father in the forest and learned how to carve— among his early accomplishments was a violin with strings made of horse hair. He later worked with a saw powered by water, and apprenticed at the Finnshtytan Mechanical Works as a patternmaker.⁴² Norman immigrated to New York in 1880 where he soon found work as a cabinet and furniture maker. He moved to Michigan, married a Swedish immigrant named Ulrika Olson, and worked as the foreman of a furniture factory while also making woodcarvings for which he won prizes at the Marquette County Industrial Exposition.⁴³ After they had several children, the couple settled in Chicago in 1887, where Norman established himself as an architect and builder. Norman also continued to receive attention for his exceptional wood carvings. He exhibited a carved scene of Columbus landing in America at the 1893 World’s Columbian Exposition, and was later awarded a medal at the California Exposition for an intricate carving of a spider in a web.⁴⁴

³⁶ “Alteration of Residence for Mr. Theo Rozek,” set of blueprints in two sheets by “Andrew E. Norman, Architect, 1531 Devon Ave. Chicago, ILL,” undated. A 3 page long typed “Specification” for this project is also in the possession of the author/ owner. It is also undated.

³⁷ “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” p. 59.

³⁸ “Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places,” p. 59.

³⁹ Interview with Barbara Rozek Riley, May 7, 2011.

⁴⁰ Corcoran, 2005, p. 20

⁴¹ Chris Kale Corcoran, “Anders Edvard Norman: Artist, Architect, Artisan,” unpublished family genealogy, February 7, 2005, p. 6.

⁴² Ibid, p. 7.

⁴³ Ibid, p. 8.

⁴⁴ Ernst Wilhelm Olson, *The Swedish Element in Chicago: A Survey of the Past Seven Decades*, 1917, p. 530-531.

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Norman's busy architectural practice centered mostly on churches, residences, and some commercial buildings, with a large number of clients of Swedish descent. He produced approximately a dozen religious buildings including the Ebenzer Swedish Lutheran Church and Humboldt Gospel Tabernacle in Chicago and the Swedish Lutheran Church in Spokane, Washington. Through these projects, he utilized his woodworking skills by creating highly detailed interior wooden elements. Though less ornate, he also designed over a hundred residential buildings,⁴⁵ many of which were Craftsman style bungalows, such as the 1925 Becker House, located at 1915 W. Gregory Ave. which was featured in the book, *The Chicago Bungalow*.⁴⁶ An article about a six-flat apartment building that Norman designed in the Edgewater neighborhood with detailed information on the interior woodwork appeared in *The Building Age* magazine.⁴⁷ Norman's commercial work includes the Lind Hardware Store at 5211 N. Clark Street (now the Swedish American Museum) which was designated on the National Register of Historic Places as part of the Andersonville Commercial Historic District.

Norman's ca. 1925 addition to the Theodore Rozek House substantially enlarged the front of the original house. Norman removed the original front porch and added a u-shaped bay to the west with a roofline balustrade. The most striking change, however, was the semi-circular porch on the east supported by the Doric columns from the original porch. The front porch was now entered from the side, relating the property to its corner lot. The prominence of the porch its reorientation gave it an individualistic quality not present in the surrounding cookie-cutter house types in the development. Norman also was respectful to the original house design as it still retains the qualities of American foursquares. Not only did he keep the original porch columns, he utilized all three of the windows from the original façade's first story and had three matching windows fabricated for the new u-shaped bay. He also matched the subtly grooved exterior trim that surrounded the original doors and windows. Stucco was applied over the first story clapboard of the entire house to give its facades a more uniform appearance. The house now had an updated look, clearly designed by an architect, who carefully integrated new interesting architectural features in a way that was sympathetic to its original appearance.

By the 1940s, Theodore and Anna Rozek's children had grown up, but they hadn't moved far away. Gerald Rozek and his wife Frances purchased the Irmeter House at 6345 N. Hermitage in 1937. (This house was designed by Hatzfeld and Knox and constructed in 1913). Gerald and his family lived in that house for over sixty years. After Eleanor Rozek and her husband Donald McLaughlin lived in an apartment in the neighborhood for several years, the couple bought the house at 6329 N. Hermitage in the early 1950s (which is another Hatzfeld-designed foursquare).

After Theodore Rozek died in 1946, Anna and her son Theodore Jr. continued to live in the family home. When Anna Rozek died in 1960, Eleanor and Donald McLaughlin and their two sons moved into the family house with the Eleanor's brother Theodore, who was known as Uncle Ted. The McLaughlins made a few interior improvements to the house in 1961. They made a portion of the pantry into a powder room, and also fully enclosed the screen-in porch and opened it up on the first floor to expand the kitchen. Ted, Eleanor and Donald all lived in the house for the remainder of their lives. Ted and Eleanor both died in the mid 1990s.

⁴⁵ A list of Norman-designed buildings indexed in the Chicago History Museum's Contractor Permit Database 1898-1912 includes over a hundred entries.

⁴⁶ Pacyga, Dominic A. "Moving On Up: Chicago's Bungalows and the American Dream," *The Chicago Bungalow*, Chicago Architecture Foundation, 2003.

⁴⁷ *The Building Age*, vol. 41, 1919, p. 50.

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Donald lived alone in the house until his death on the last day of the year in 1999.⁴⁸ The Theodore Rozek House remained in the Rozek family for nearly a century, and it continues to retain excellent historic integrity today. Since 2000, the house has had three different owners. Each has made improvements to the Theodore Rozek House without diminishing its historic integrity.

In National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, the National Park Service has provided the following explanation of what a property must possess in order to qualify for listing for its architectural style, type, or method of construction under Criterion C:

Design/Construction:

This is the portion of Criterion C under which most properties are eligible, for it encompasses all architectural styles and construction practices. To be eligible under this portion of the Criterion, a property must clearly illustrate, through “distinctive characteristics” the following:

- The pattern of features common to a particular class of resources
- The individuality or variation of features that occurs within the class
- The evolution of that class
- The transition between classes and resources⁴⁹

The Theodore Rozek House meets those qualifications. It is an excellent example of an early twentieth century building type, the American foursquare, built for the growing number of single-family owners as an attractive and efficient home in what was once suburban Chicago, away from the hustle and bustle of the city. It exemplifies the broader trends occurring in American architecture during the early-to-mid twentieth century, from the Practical Suburban House Movement occurring between the 1890s to the 1920s, characterized by mass-produced suburban houses, to the Better Homes Movement, which took place after World War I through 1945, when middle class Americans became exposed to better architectural design, and wanted to spruce up their neighborhoods and express their prosperity by updating and improving their own houses. While the American foursquare is a prevalent type of house in the Edgewater community, many of the other extant examples have compromised integrity with alterations such as artificial siding, new materials at the foundation level, and insensitive additions. The Theodore Rozek House is one of the few that retains a high level of integrity and represents two significant movements in American residential architecture.

Developmental history/additional historic context information (if appropriate)

Not Applicable

⁴⁸ All of the information in this paragraph was provided to the author in a telephone interview with Barbara Rozek Riley, May 7, 2011.

⁴⁹ Shrimpton, Rebecca H., ed. National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation. US Department of the Interior, National Park Service, 1990. Revised 1991, 1995, 1997 Revised for Internet 1995, 2001, 2002

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9. Major Bibliographical References

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INTERVIEWS, ETC.

Telephone interview of Barbara Rozek Riley, granddaughter of Theodore and Anna Rozek conducted by the author (Julia S. Bachrach) on May 7, 2011

Written correspondence answering questions about the Hatzfeld family provided to the author (Julia S. Bachrach) by Sandy Altman great granddaughter of Clarence Hatzfeld, October, 2009.

PLANS, DRAWINGS, AND SPECIFICATIONS

“Alteration of Residence for Mr. Theo Rozek,” set of blueprints in two sheets by Andrew E. Norman, Architect, 1531 Devon Ave. Chicago, ILL,” undated.

Sandborn Fire Insurance Map Chicago 1905-1951 Volume 17, 1928 North Sheet 6.

“Specification: For Alterations and Additions to the Resident of Mr. Theo. Rozek to be done at the S.E. corner of Hermitage Ave. and Highland Ave., Chicago, according to the drawings, and this specification prepared by Andrew E. Norman, 1531 Devon Ave., Chicago, IL.” Undated. (Three copies of this type-written document were in the possession of the original owners and now belong to the author, who is the current owner of the house.)

Untitled set of blueprints with 6 sheets by “Clarence Hatzfeld, Architect, Tribune Bldg. Chicago,” March, 1908.(These blue prints were in the possession of the original owners and now belong to the author, who is the current owner of the house.)

PHOTOGRAPHS

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Copies of numerous photographs of the Rozek family and the house ranging in date from 1908 to 1950s, and a few more recent color photographs of the house were provided to the current owner by Rozek family. Many of the copies were passed on by the previous owner.

Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____

 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Chicago History Museum and various on-line sources

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Lot 16 in Block 11 in High Ridge, being a Subdivision in the North 1/2 of the Northeast 1/4 of Section 6, Township 40 North, Range 14, East of the Third Principal Meridian, in Cook County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

This is the description of lot that has been associated with the property throughout its history.

11. Form Prepared By

name/title Julia S. Bachrach

Theodore Rozek House
Name of Property

Cook County, Illinois
County and State

organization Owner date July 8, 2011
street & number 6337 N. Hermitage Avenue telephone (773) 761-5040
city or town Chicago state IL zip code 60660
e-mail Julia.bachrach@yahoo.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Theodore Rozek House
City or Vicinity: Chicago
County: Cook County State: IL

Photographer: Julia S. Bachrach
Date Photographed: May- June, 2011
6337 N. Hermitage Ave.

Photo #1
(IL_Cook_TheodoreRozekHouse_0001)
West façade, camera facing east

Photo #2
(IL_Cook_TheodoreRozekHouse_0002)
North façade (left) and west façade (right), camera facing southeast

Photo #3
(IL_Cook_TheodoreRozekHouse_0003)
South façade (left) and east façade (right), camera facing northwest

Photo #4
(IL_Cook_TheodoreRozekHouse_0004)
East façade, camera facing northwest

Photo #5
(IL_Cook_TheodoreRozekHouse_0005)
Back yard and west façade of garage, camera facing east

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Photo #6
(IL_Cook_TheodoreRozekHouse_0006)
Interior view of dining room, camera facing northwest

Photo #7
(IL_Cook_TheodoreRozekHouse_0007)
Interior view of entry foyer, camera facing west

Photo #8
(IL_Cook_TheodoreRozekHouse_0008)
Interior view of door between kitchen and dining room, camera facing west

Photo #9
(IL_Cook_TheodoreRozekHouse_0009)
Interior view of living room, camera facing northwest

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Julia and Lloyd Bachrach
street & number 6337 N. Hermitage Avenue telephone (773) 761-5040
city or town Chicago state IL zip code 60660

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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Figure 1: Anna Rozek and sons in front of house, 1908

Figure 2: View of Theodore Rozek House, 1943





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